

THE AMERICAN MAGAZINE OF ART

“Art and Progress”

MARCH, 1919

TABLE OF CONTENTS

MARSHAL FERDINAND FOCH.	A PAINTING BY SIR	
WILLIAM ORPEN.....		Frontispiece
THE OFFICIAL BRITISH WAR PICTURES		
	By DUNCAN PHILLIPS	155
<i>Eleven illustrations</i>		
WHISTLER PORTRAITURE....	By ARTHUR BARTLETT MAURICE	168
<i>Five illustrations</i>		
SIAMESE ARCHITECTURE.....	By CADWALADER WASHBURN	173
<i>Five illustrations</i>		
WAR MEMORIALS.....		180
WAR AND CARICATURE		183
EDITORIAL: AN AMERICAN EXHIBITION FOR FRANCE		186
THE TENTH ANNUAL CONVENTION.....		187
NOTES	ITEMS	BULLETIN

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

215 WEST 57TH STREET, NEW YORK, N. Y.

1741 NEW YORK AVENUE

WASHINGTON, D. C.

SUBSCRIPTION PRICE

\$2.50 A YEAR

PAINTINGS BY AMERICAN ARTISTS

EXHIBITIONS FOR 1917-1918

Will include Paintings by

Carlsen
Daingerfield
Davies
Davis
Dougherty
Eaton
Foster

Frieseke
Fuller
Hassam
Hawthorne
Martin
Melchers
Miller
and others

Murphy
Ranger
Ryder
Symons
Tryon
Weir
Wyant

Catalogs on Request

Visitors Welcome

WILLIAM MACBETH, Inc.
450 FIFTH AVENUE 40th Street NEW YORK CITY

RECOMMENDATION FOR MEMBERSHIP

in

THE AMERICAN FEDERATION OF ARTS

*The Membership Fee Includes Subscription to
The American Magazine of Art*

DUES: Associate membership, \$2.00 a year (including subscription to The American Magazine of Art);
Active membership \$10.00 a year (including The American Magazine of Art, the current number of the
American Art Annual, and the privilege of voting at the annual conventions). Please make remit-
tances payable to The American Federation of Arts.

Please detach, fill in blank and send to the Secretary

191

To the Secretary, The American Federation of Arts,
1741 New York Avenue, Washington, D. C.:

I nominate

Address

for membership in the American Federation of Arts.

(Write your address)

Please mention THE AMERICAN MAGAZINE OF ART when writing to Advertisers



Digitized by the Internet Archive
in 2024



COURTESY OF THE MINISTRY OF INFORMATION, LONDON

MARSHAL FERDINAND FOCH

A PAINTING BY

WILLIAM ORPEN

THE
AMERICAN MAGAZINE OF ART
VOLUME X MARCH, 1919 NUMBER 5

THE OFFICIAL BRITISH WAR PICTURES

BY DUNCAN PHILLIPS

THE exhibition of official war pictures made during and for any of the other wars waged by the Empire of Great Britain would have afforded a striking contrast to the collection which is now being shown to the American people under the auspices of the British Ministry of Information. We all know those official war pictures of other days. They still find favor as illustrations in the weekly magazines and at the exhibitions of the Royal Academy. Caton Woodville and Matania are the recent exponents of the detailed story-telling pictures describing the glories of battle and the pageants of triumph which have always been popular and which have received official recognition from the Governments of many nations in many ages. But today the significant fact is that Caton Woodville and Matania are not the official draftsmen. The British Ministry of Information needs artists now of a different kind to make records for history. Those outworn glorifications of dramatic actions appeal to the sentimental human heart, no doubt, and in a sense serve a nation well in time of war. It is, however, significant of the new national attitude towards war itself that the British Government should have discarded the sentimentalists and selected artists of a blunt truth-telling type who could be depended upon to paint modern war as it is without illusions and mock heroics, to tell the truth, the whole truth and nothing but the truth about this grim business of fighting the devil with his own fire for the deliverance of mankind.

One's first impression of the British official war pictures is that both in method

and in spirit they are unprecedented records of an unprecedented cataclysm. Never before were there such war pictures, so impersonal, so unforgettable, for the excellent reason of course that never before was there such a war. Our surprise is great upon finding instead of the proverbially conventional story-telling British pictures the very antithesis of this; grim but unemotional interpretations of war as hell, in tense, terse language, either symbolism abstract and austere or realism compact and stenographic. Our second thought is that this is as it should be—that the English artists have even surpassed the French in adapting their style to suit their subjects. Furthermore, in deliberately selecting artists from the hitherto discredited cult of abstract symbolism as well as the best men representing the established standards, the English Government seems to have acquired a profound insight of the potential utility of art to record the innermost significance of the Great War and to stress just the aspects which need to be stressed on behalf of the world wide idealism, the liberal and humane sentiment which must serve the new democracy destined to arise out of the ruins of imperialism. And so the British Ministry of Information sent across the Channel as official artists to make a record for posterity and for the Imperial War Museum unconventional, unsentimental artists who would paint with scientific detachment and synthetic skill, with concrete realism and with abstract symbolism, the great part England played in the incredible war, waged in our time by millions of men and monstrous machines



A GROUP OF WAR CORRESPONDENTS

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

WILLIAM ORPEN



GENERAL SIR DOUGLAS HAIG

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

WILLIAM ORPEN



AFTER A BIG PUSH

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

C. N. W. NEVINSON



RENCH TROOPS

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

C. N. W. NEVINSON



THE CAPTIVE

COURTESY MINISTRY OF INFORMATION, LONDON

COLIN W. GILL



DRESSING STATION

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

SPENCER PRYSE

against the most formidable military menace the world has ever seen, under conditions which stagger the imagination and make mythology appear prosaic.

The collection of British war pictures which has come to this country is not only officially sponsored by the British Government, but is the permanent property of the British Imperial War Museum. Perhaps knowing this, I may have expected a more formidable display, more oil paintings with something more substantial to say and fewer drawings and prints of inconsequential slightness or incoherent mannerism. The catalog did not divulge whether the contributions of the celebrated artists were originals or reproductions, oil paintings or pencil drawings. I had hoped for more work from the brilliant Augustus John. There was only one lithograph by Frank Brangwyn and only five by the greatest artist developed by the war, Spencer Pryse. C. N. W. Nevinson's best paintings were only represented by reproductions which failed to even suggest the pleasure of his pale but characterful color. To borrow the jargon of the theater, the stellar role

for the American tour, which opened at the Corcoran Gallery in Washington, D. C., was given Sir William, or as he would prefer to be called, Major William Orpen. One hundred pictures bore his signature, testifying to a remarkable productivity and a versatile skill. Before the war we knew Orpen for his cleverness, his Irish wit and deft dexterity with brush and medium. His was ever a showy talent and a whimsical personality, too self-conscious to be entirely attractive. The war has not changed Orpen nor his temperament, but it has absorbed and interested him as if he had never really been absorbed or interested before.

Orpen's Portrait Gallery of British officers and soldiers is an important exhibition in itself of the greatest historical value. The portraits of Marshal Foch and of Field Marshal Haig are destined to receive the fascinated interest of successive ages and to form the popular impression for posterity of these immortal Generals. They were, however, no more carefully studied and no less spontaneously executed than the portraits of anonymous soldiers, the ruddy



FLIGHT BY LAND

COURTESY MINISTRY OF INFORMATION, LONDON

SPENCER PRYSE

red-eyed grenadier guardsman for instance. The Aviators made upon Orpen the deepest impression. There is a wonderful interpretation of the poised and fearless Godlike soul of a modern Mercury in the portrait of the English hero Rhys-Davids. It was reported officially that he was "a magnificent fighter, invariably attacking regardless of numbers." This is Orpen's best war picture, just as the portrait of Guynemer was the best work done by the French Farré. In both portraits we suspect that the artists idealized the airmen. Perhaps it was impossible not to idealize such boys. They did incredible things. Guynemer flew with broken wings and brought down Germans without firing a gun, by a brilliancy of bluffing, if you will, a magic of maneuver. Rhys-Davids accounted for some of the most celebrated German Aces. Their triumphs were due to absolute consciousness of invincibility in the air and to cheerful heedlessness of mortal consequences, as if certain of immortal wings. Orpen in this portrait reminds us how modest these boys are apt to be when relaxing in the world of lesser men, absorbed all the while in

thoughts of the mighty lives they lived in their own limitless kingdom. In Farré's Guynemer and in Orpen's Rhys-Davids we behold Knights of old romance. Yet both portraits were done by realists and no one would accuse either of sentimentality. This is significant enough of the inspiration exerted by the spirit of our airmen upon the associates of their brief but brilliant day.

Orpen was not often in a reverent mood during his experiences on the western front. His tongue was in his cheek and a twinkle in his eye much of the time. Although in his portraits he pounced upon the essential personality of a General or a Private with serious concentration, yet in his street scenes at Cassel and other places where he was stationed, the old debonair gayety and savoir vivre reclaimed him. The quaint gabled canary colored houses with grass green shutters and striped awnings form a comic opera background for the blue-coated Poilu and the green-kilted Highlanders who passed the time of day with the pretty village girls. One had no right to expect that even war could make Orpen serious all the time.



THE GUN

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

FRANK BRANGWYN



THE FURNACE

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

GEORGE CLAUSSEN



THE VINDICTIVE

COURTESY MINISTRY OF INFORMATION, LONDON

MUIRHEAD BONE



NIGHTFALL. ZILLEBEEKE DISTRICT

COURTESY MINISTRY OF INFORMATION, LONDON

PAUL NASH

In contrast to his charming alternations of mood, most of them colorful, we find the rest of the English war pictures gray and grim, repressed to be sure, rather than passionate like the French, yet saturated with the spirit of tragic scenes grown familiar, of desolation, suffering and sudden death. Families of fugitives from Belgium were a common sight in 1914. Spencer Pryse saw them with a heart full of compassion, and his picture entitled "Flight by Land" concentrates in two figures, a young sick mother with her little boy prostrate on her lap, the anguish of all the domestic tragedies of which this one group was but a single haunting memory. In contrast to the tenderness of Pryse, Nevinson's treatment of the same thing entitled "Belgium, 1914," shows with rather brutal brusqueness a family of fugitives repellant in their misery and sullen resentment. 'They are part of the stark hideousness of the war, and we resent them instead of pitying them.

By grace of what would appear to have been an astonishing intuition on the part of the War Museum Trustees the hitherto discredited modernists of art were recog-

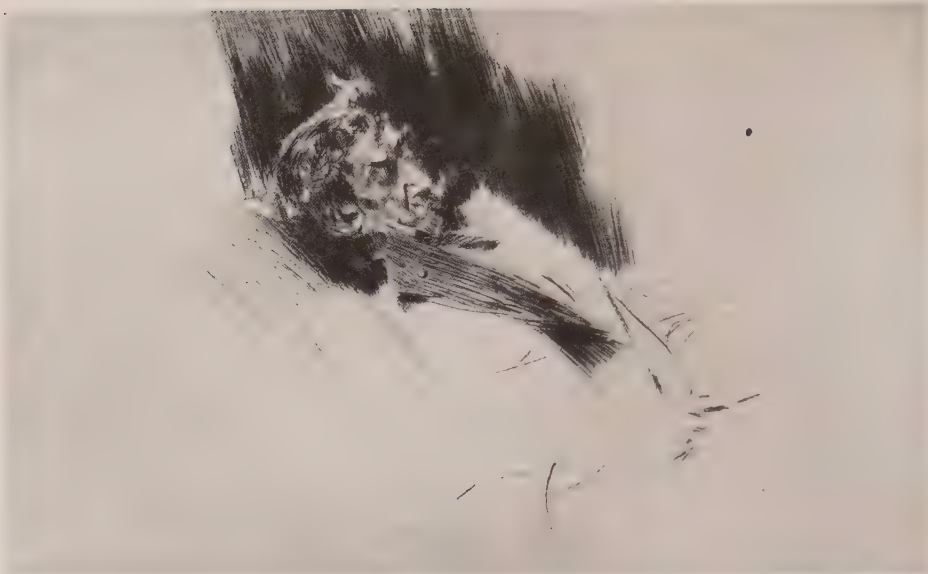
nized for the first time as serious human beings, and actually commissioned to record the war in their own strange way, perhaps on the chance that their method of extracting only the essential plastic elements and dynamics of a scene might after all be the best way to express the unprecedented mechanistic procedures of modern war. At any rate, this proved to be the case, and Cubists and Futurists made the most of their opportunity and adapted the formulas of their faith to their problems with considerable success. Paul Nash and C. N. W. Nevinson were particularly wise selections. In days of peace Nash had seemed to be one of those deliberately archaic "poseurs." His crude imagery, however, was galvanized by war into an intense emotion suggestive of Blake, and was so appropriate to the depiction of the blasted world between the trenches that we welcome his little pictures as poetic visions of nature's convulsive agonies under torment by explosives. The picture entitled "Spring in the Trenches" is a poignant lyric which touches ever so lightly on the delicate sentiment of the theme, ex-

pressing it quite simply as it might have been spoken in the childhood of the world before subtleties had been noted at all. These young men in the trenches, so fit for life and love, stand dreaming for a moment as the buds twinkle in the sunlight, and the birds sing, but the coming of spring brings to them only the vague presentiment of dark untimely death.

Nevinson at the front, first as motor transport driver, later as orderly in field hospitals and finally as one of the official artists, has studied not only the war itself but the reaction of the war on the collective consciousness. His theoretical preoccupation faded under the blaze of his intense interest in the human elements involved. Submerged humanity became his theme. Occasionally he did actually cast off his isms as if they hindered his free expression of subjects which interested him more than the theories and methods for which he had been a propagandist. Usually, however, these formulas of his for movement and volume were just the thing to help him toward that synthesis of modern war which he so eagerly sought. There is no doubt that in his "Mitrailleur," his "Motor Ambulance Driver" and his "Making the Engine" (with its whirr of revolving belts), he has interpreted the cruel process of absorbing men into machines to form a mighty monster of destruction. Men were fused with the forces of propulsion and combustion and became stoical in control of them and a pitiless part of them. Such is modern war, and Nevinson is its best interpreter. From an aeroplane he looks down on a bombarded town, sees the houses sway and about to crumble, gutted already by flame. The principles of both Cubism and Futurism served him to express this sensation which is made more communicable to us than it could be by any other method. Then again he records the jagged angular rhythm of a column of French soldiers marching rapidly along a road in vanishing

perspective. The rhythmic swing of their bodies is expressed by a method of parallel lines and planes formed by the light on the heavy packs of the men, their great coats and their helmets. As P. G. Konody has written in his brilliant essay on Nevinson, "Through a tactful compromise between geometric abstraction and frank illustration Nevinson has done more to reconcile the public to the new theories and aims than had been achieved by years of violent propaganda." The long-promised adaptation of modern theories to some legitimate purpose has been at last accomplished.

I advise all who see the British war pictures to linger appreciatively over the beautiful drawings by Muirhead Bone and James McBey in the official exhibition. Bone saw more varied phases of the war than any other artist and his drawings, always clear in intention and perfect in execution, were invariably suited to the subjects depicted, both in method and in medium. There is no greater draftsman in England today than Mr. Bone. McBey's water color drawings of the Egyptian and Palestine campaigns have delicate charm as well as documentary importance. In conclusion I repeat that the British have surpassed the French as pictorial historians of the war. Through its direct inspiration the art of England has been enriched with more virility than many had thought possible. In Spencer Pryse and Nevinson two artists have appeared whose war pictures bear the unmistakable stamp of greatness which had not marked their earlier work. Nevinson is a pioneer. Pryse adheres to the great traditions of English art. There is a classic distinction about the man's point of view and his firm rich contours both in figure and landscape have superb decorative beauty. Even if he should never surpass the drawings in the present exhibition entitled "Flight by Land and Flight by Sea," his title to immortality should be secure.



WHISTLER ASLEEP. 1897

PORTRAIT BY GIOVANNI BOLDINI

WHISTLER PORTRAITURE*

BY ARTHUR BARTLETT MAURICE

WHEN Thackeray was planning for the writing of "The Virginians," and turning over in his mind the part that the youthful Washington was to play in that tale, his first studies were, as became one whose early ambitions had been those of the artist, of the various portraits of the great man that had been handed down to posterity. It was in the pigment that he sought the secret of the personality. Later, he turned to the American historian, Kennedy, for further information and illumination, which Kennedy imparted, willingly, but somewhat heavily and rhetorically. Listening, the Englishman's patience was quickly tried, and somewhat testily, he interrupted the narrative: "No, no, that is not what I want. Tell me, was he a fussy old gentleman in a wig, who spilled snuff down the front of his coat!" Ungracious, perhaps; but beneath the ungraciousness there were the shrewd reasoning and the sense of accurate research of the man who had constructed

those marvelous studies of the Four Georges and the English humorists.

It is the illuminating anecdote, the inspired characteristics, the expression caught at a sitting and preserved on the canvas, that reveal the soul where stilted, formal history does not. Take for example, one of the most famous and best of all American diaries; that of Philip Hone, who, from 1828 till his death in 1851 chronicled the doings of old-time New York. We read that diary; we read between the lines of the diary; then we turn to the portrait of the diarist and the suspicions that the black print had aroused are confirmed. An estimable citizen, yes; philanthropic, broadminded in civic affairs, a sturdy patriot, of high ideals and unimpeachable integrity, but also the most pompous of prigs, prating of art, prating of letters: but drawing tight the figurative toga in which he always draped himself, lest a fold of it might find contamination in the chance touch of some poor painter or scribe.

*Portraits of Whistler. By A. E. Gallatin. New York: John Lane Company.



WHISTLER IN THE BIG HAT. 1857 OR 1858

PORTRAIT BY HIMSELF

As Mr. Gallatin points out, Carlyle once recorded: "Often I have found a portrait superior in real instruction to half a dozen biographies"; and Carlyle himself was the subject of one of the great portraits of modern times—his portrait by Whistler.

As for the painter of that portrait, the irrepressible "Jimmy," the practitioner of the "Gentle Art of Making Enemies," the "Joe Sibley" of the suppressed page of DuMaurier's "Trilby," how inadequately any formal biography interprets that colorful personality compared to the glimpses that flash in pen lines of hotly recorded impressions, or the bold sweep of pencil or brush! In that way the interpretation is not merely the interpretation of many men but of three or four nations. There is an American Whistler, a British Whistler, a French Whistler, an Italian Whistler, according to the nationality of the depicting artist; and behind the subject are

the various backgrounds associated with Whistler's busy life, gray New England, the Chelsea that knew him so well and which he abused so roundly when he was in the mood to do so; the Quartier Latin through which he so happily strutted; the splendor of Rome and the soft Italian skies.

First to be considered among the portraits of Whistler are those painted by Whistler himself. As Mr. Gallatin points out, the great majority of the master artists painted their own portraits. Rembrandt was his own model nearly sixty times, not including a long series of etchings; Dürer and Rubens were also quite prolific in this respect; while Van Dyck painted some thirteen portraits of himself, and Vigée Le Brun, about twenty. There were exceptions to this rule, such as Correggio and Leonardo da Vinci. But Whistler was not one of the exceptions, and in Mr. Gallatin's *Iconography*, a former work,

were listed some thirty self portraits, eight of them, including two attributions, being in oil.

One of the most interesting as well as the earliest of the Whistler portraits of himself is the "Whistler in the Big Hat," which was painted in 1857 or 1858, and



WHISTLER WITH THE WAND. 1885

PORTRAIT BY WILLIAM M. CHASE

is now the property of the National Gallery of Art at Washington. Many painters as well as many men of letters have had their period of playing the "sedulous ape," and this painting, done when Whistler was a student in Paris, shows the dominant influence of Rembrandt in general, and the particular influence of Rembrandt's "Young

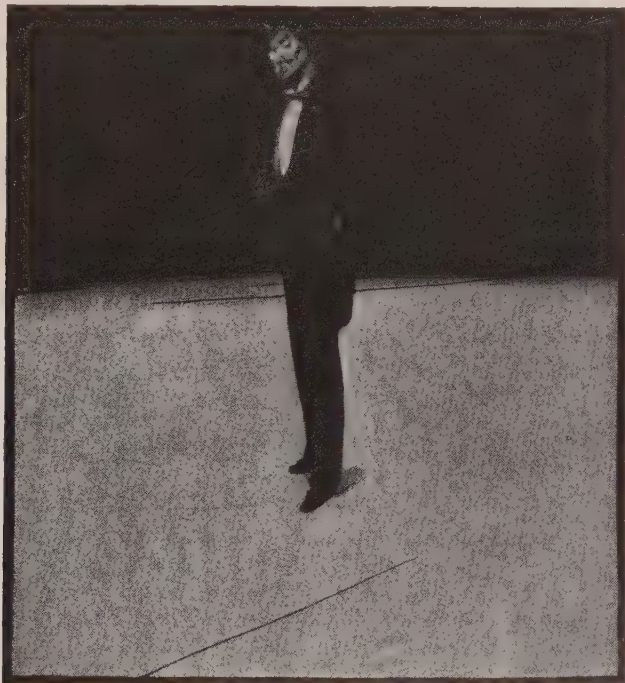
Man" in the Louvre. To about 1860 belongs a little panel entitled "Whistler Smoking," which was brought to light in Paris in the spring of 1913. The authenticity of the third Whistler portrait of himself listed by Mr. Gallatin is open to doubt; but the fourth, "Whistler in Painting Jacket" is described as of great importance and ranking very high among his pictures of this description. Of "Whistler in Painting Jacket," R. A. M. Stevenson, the critic, wrote: "Scarce a portrait outside the work of Velasquez, Titian, or Rembrandt is placed on the canvas with the simple telling effect of this one"; while the diary of W. M. Rossetti, under date of February 5th, 1867, recording a visit to Whistler's house, spoke of "A clever, vivacious portrait of himself begun." Other self portraits listed by Mr. Gallatin are the two versions of the painting known as "Whistler in his Studio," the earlier version of which is in the Municipal Art Gallery of Dublin, and the later version the property of the Art Institute of Chicago; and the two "Brown and Gold" portraits, belonging respectively to Mrs. George W. Vanderbilt of Washington and Miss Rosalind Birnie Philip, of London. The "Whistler in his Studio" portraits were painted about 1874, and the "Brown and Gold" portraits not until twenty years later.

The portraits of Whistler by other hands go back to 1841, when the future painter was a boy of seven. Then was made the crayon miniature in which his brother also appears. When Whistler was fourteen his portrait was painted by Sir William Boxall who, a quarter of a century later, threatened to resign from the Council of the Royal Academy if Whistler's famous portrait of his mother was refused. In the Paris Salon of 1864 Fantin-Latour exhibited his "Hommage à Delacroix," and in that of 1865 his "Hommage à la Vérité." In each group there was a portrait of Whistler. Both portraits, according to Mr. Gallatin, are beautifully painted, and give an excellent idea of Whistler's appearance at the time. When Whistler went to Chelsea to live one of his neighbors and intimate associates was Walter Greaves. Greaves fell under the spell of the gifted and eccentric American, described himself as a

pupil of Whistler, and, as became a reverent pupil, painted many portraits of his master. These portraits were very good. Unfortunately, however, after Whistler's death Greaves fell into the hands of one or two obscure dealers who commissioned him to turn out paintings and drawings of Whistler in an unceasing stream. The William M. Chase portrait, now the property of the Metropolitan Museum of Art, painted in 1885, and inscribed "To

egotistic, malicious, yet holding unmistakably the light intangible quality of genius."

The portraits that are preserving James McNeil Whistler for generations to come are the portraits of the pen as well as of the brush and the pencil. Wisely, Mr. Gallatin has included some of the former in his book. Otto H. Bacher, who wrote "With Whistler in Venice" first saw his subject as "a curious sailor-like stranger coming



WHISTLER STANDING

WOOD ENGRAVING BY WILLIAM NICHOLSON

My Friend Whistler," failed utterly in pleasing the subject. In "The Gentle Art of Making Enemies" Whistler wrote: "How dared he do this wicked thing." Yet, Mr. Gallatin deems it an excellent piece of work, quoting Miss Katherine M. Roof to the effect: "And, last and most brilliant of all, his portrait of Whistler. In this memorial canvas the figure stands a dark silhouette against an atmospheric golden-brown tone. Quiet, elusive, insidious in treatment, it conveys the very essence of the man—fantastic, diabolic,

down the steps of the iron bridge that crosses the Grand Canal." His wide-brimmed, soft, brown hat, tilted far back, and suggesting a brown halo, was a "background for his curly black hair and singular white lock, high over his right eye, like a fluffy feather carelessly left where it had lodged." Mortimer Menpes, in "Whistler as I Knew Him," always seemed to be seeing that same one showy lock sharply contrasting with the rest of his hair of a glossy raven black. Wrote Arthur Symonds in an article on Whistler: "I never saw

anyone so feverishly alive as this little old man, with his bright, withered cheeks, over which the skin was drawn tightly, his darting eyes, under their prickly bushes of eyebrows, his fantastically creased black and white curls of hair, his bitter and subtle mouth, and, above all, his exquisite hands never at rest."

Frank Harris, according to "Contemporary Portraits," saw "an alert, wiry little person of five feet four or five; using a single eye-glass and very neatly dressed, though always with something singular

William B. Osgood Field in a diary written in Paris in 1897. "His hair, which is quite long, falls over his forehead in gray ringlets. His eyebrows are black and bushy, the type of Mephistopheles. His mustache is a confused mass, assuming the form of a droop and curl on the end. The upper edge of the lower lip holds a small fringe, and his necktie is formed of black silk with two ends coming well out on the left shoulder and one short loop passing out to the right. The silk is about one inch wide and looks like the remnant of some larger piece, the



WHISTLER, KEENE, AND DU MAURIER

DRAWN BY GEORGE DU MAURIER

in his attire—the artist's self-conscious protest which gave him a certain exotic flavor and individuality." "The second or third time I met him I noticed that his features were well-shaped; both chin and forehead broad; the eyes remarkable, piercing, and aggressive; a graying black mustache, inclined to curl tightly, added a note of defiance. . . . Whistler's eyes were gray-blue and gimlet-keen, and the mustache and carriage intensified the cocky challenge of the fighter; Whistler always reminded me of a bantam."

"He is old and wonderful," recorded

edges being unbound. After each attack of laughter, the ends of the silk tie have to be adjusted on the lapel and left shoulder. His hands are quite remarkable, his fingers long and tapering, and show to great advantage in handling the ends of his tie. This is the picture as it presents itself to me."

Naturally, Whistler was caricatured. His talk, his belligerent demeanor, the clothes he wore, the white lock, the wand-like walking stick, and the French hat with the straight brim which, according to Frank Harris shouted, "I'm French, and

proud of it!" at the passersby, not only invited but commanded derisive attention. The files of the English illustrated papers of this period contain many caricatures, most of them frankly hostile. Charles Keene, whom Whistler regarded as the greatest artist that England had produced since Hogarth, pictured the American as Mr. Punch delivering the famous "Ten O'clock" lecture on art. Aubrey Beardsley did two cartoons, but was out of his element in the field of caricature. The best Whistler caricatures after that of Keene were those of Carlo Pellegrini, who signed his work "Ape," and of Max Beerbohm; although Whistler engaged the attention of such other distinguished practitioners of the art as Linley Sambourne, Bernard Partridge, Harry Furniss, Phil May, Walter Crane, and Ernest Haskell.

No one of the many spirited controversies in which Whistler engaged, not even that involving the famous suit with Ruskin, has stood out, and endured through the passing of the years more than that one which caused the temporary breach between Whistler and Du Maurier, for "Trilby," that altogether charming tale of the Latin Quarter of Paris when the world was young, that story of the heroine of the great heart and the beautiful feet, and Little Billee, Taffy, the Laird, and the sinister Svengali, was, in the response that it met in two continents, the novel of an epoch. How the "Joe Sibley" of the serial publica-

tion in *Harpers* became the softened "Antony" of the book is a well-known tale. But there was a stage in the process of transformation of which many students of "Trilbyana" are probably ignorant, and upon which Mr. Gallatin's book throws an interesting light. Whistler, who had recognized himself and some of his amiable eccentricities in the pen picture of "Joe Sibley," stormed, protested, and characterized Du Maurier, as "a false friend." Du Maurier, who had apparently written in no spirit of malice, was quite ready to soften the picture. In a letter to his London publishers regarding the changes to be made he wrote, in part: "I send you the modified pages from Trilby, *Harpers Magazine*, pages 577-8-9-80 from March number, and 723-4, from April. I have taken out all that can have any possible offensive reference to Mr. Whistler and changed Joe Sibley, the painter, into Joe Dibley, the soap boiler. This change of Sibley into Dibley to be carried out throughout the whole story, of course. This will not in any way effect the story." Evidently, however, the change first projected did not entirely satisfy Whistler. Either the alteration of a single letter was not enough, or he suspected a sting in the substitution of "soap-boiler" for "painter" as a profession. So "Joe Sibley" passed into the limbo of the curiosities of literature to make way for "Antony, the Swiss."

SIAMESE ARCHITECTURE

BY CADWALADER WASHBURN

DECLARATION of war on the Imperial German Government by Siam, fast following upon her abrupt severance of diplomatic relations, reverberated through the civilized world in the summer of 1917. Lagging interest in this little known land of picturesque and ancient civilization was rekindled in the writer's heart, culminating in the realization of four months of sojourn in Bangkok.

While there is much literature on Siam, it relates for the greater part to the country's resources, the possibilities of their development, and Siam's destiny; very little

is touched on her art, her philosophy, or her religion. The result is that the man of leisure and cultivation finds little incentive for undertaking a journey involving thirty-seven to forty days on the water, one third of which traverses the unbeaten steamer lanes.

Without doubt the absorbing charm of Siam lies in her ancient architectural structures, in her temples or so-called "wats." The visitor, if he is also a lover of the beautiful, first becomes aware of the enchantment of Siam after sailing twenty-five miles up the stately Menam from the sea. His



ERECTED IN MEMORY OF SACRED ELEPHANTS IN THE GROUNDS OF WAT PHRA KEO

very first impression of Bangkok, where landing is made, is disappointing, since there is no escaping the long squalid road running the full length of the city and parallel with the river, connecting the business section with the old walled city. Third class Chinese shops line the whole length of this street, which teems with Asiatics, a bedlam of coolies, rickshaws and carriages, and the whole discordant with the appearance of modern bustling electric trams. However, soon he crosses this and enters into the open spaces of the city, and beholds the temples with their picturesque gables, the pagodas and tapering prachadees, standing out from the verdant jungle foliage. Indeed it would be a sluggish

imagination that could fail to be quickened by the rich color and ornamentation of these religious buildings.

Fully to grasp the genuine beauty of these Siamese architectural productions a little dip into the history of Siam is fitting. It is supposed that the regions of what is now Siam were formerly inhabited by two aboriginal races — the Melanesians or Negrites, and the Indonesians, the former now widely distributed through the mountain fastnesses of the Malay Peninsula, while the latter may be seen along the Mekong Basin. About the eighth or ninth century before the Christian era, of the several tribes that emigrated into the southwest



A FRAGMENTARY OF WAT PHRA KEO ROYAL PALACE

from South China, the most powerful was known as the Mon Khmers or Mon Annam. This tribe ultimately dominated all Indo-China and was established for several centuries. It was during this period that Buddhism, introduced from Ceylon, started to play the great role of moulding the genius for architectural production in the Mon Khmers.

Through the long process of intermarriage between the powerful conquerors of South China—the Mon Khmers—and the aborigines, as well as the Laos, the final tribe from South China, following the footsteps of the Mon Khmers, were the Siamese evolved. About 869 A. D. when the Khmer architecture reached the pinnacle of its

glory, the dominant people of Siam made their first inroads into the domains of the Mon Khmers and extended their sway to what is now called Cambodia. However, after several centuries of rule, the Siamese were themselves in turn attacked by the Burmese and driven southwest to the lower basin of the Menam. After centuries of varying fortunes and petty warfare, the Siamese capital was established at Ayuthia in 1357. The so-called Ayuthian Court Period lasted for four centuries, when the capital was wrested from the Siamese once again by the warlike Burmese. Further turmoil resulting, the Siamese emigrated farther down the lower basin of the Menam and established the government seat at

Montaburee (the present Bangkok), thirty or more miles from the coast as the crow flies.

This Siamese history, disclosing as it does, a conglomeration of influences, denies the Siamese any claim to originality or purity of architecture. However, her architecture possesses one characteristic distinctively its own, entitling it to definite classification. It is the power to interpret in a lofty and refined manner into all the monumental and religious structures the Spirit of Buddhism.

The inevitability of this quality is accountable enough when it is observed that the leading characteristic of the Siamese is their reverence for the superior, the outgrowth of long abject servility shown to the King. Another characteristic calling for note on account of its influence upon the architecture is the general state of passivity and inactivity from climatic causes. The influence of the latter is seen even in the choice of materials employed for building. The Siamese light-heartedness, contentedness, and pleasure-loving qualities also bear no small amount of influence upon the evolution of their architecture, traced noticeably in the sculptured part.

Familiarity with the predominant qualities of Grecian temples, Roman amphitheatres, or Gothic cathedrals, which spell massiveness, solidity, and longevity, something dissociated with the Siamese architecture, is apt to prejudice one against a fair estimate of Siamese work. For he will early discover that much of the material for building is perishable and common and will not bear close inspection, such as plaster, stucco, broken crockery and glass. For instance the striking and seemingly massive pilasters prove to be made of solid hewn teak-wood, sheathed in a heavy layer of stucco, and plastered to imitate stone.

However, if the observer tarries in Siam long enough to study the daily life, the ways and traits of the Siamese and their religious precepts, his disappointment will dissipate to give way to genuine fascination for their conception and interpretation of the Spirit of Buddhism. The air of buoyancy, brilliancy of color, and delicacy and intricacy of ornamentation mark the architecture as distinctly Siamese, different from the Japanese or Chinese architecture. We

accede this distinction, notwithstanding that in general character and style the architecture shows some deterioration of the Khmer architecture, under the reign of whose builders the Siamese lived for four hundred years.

A word anent the Khmer architecture, whose ruins are found principally in Angkor (Cambodia). Some critics rank their ruins as among the most colossally stupendous and magnificent to be found anywhere on the face of the globe; eclipsing the Egyptian Pyramids in one respect and rivalling the Hellenic in regard to artistic detail.

Some of the architectural features that have come down through centuries from the glorious period of the Khmer Reign without deterioration, may be pointed out as follows: The shape of windows and doors, which are wider at base and lean inwardly towards top, the same peculiarity applying to colonnades of square pillars (leaning toward the roof). The roofs are built in two or more tiers, and peristyle supporting vaults which increase in height from the exterior to the interior. The vaults themselves are limited by carved pediments which rise tier on tier to the central vault, on which is constructed a circular tower of four stories whose pointed dome gives it the appearance of a tiara. This upper structure is then ornamented with erect acanthus leaves and completed by an ornament intended for a lotus bud. We mark extremely elaborate ornamentation; pilasters beautified with delicate sculpture, and the cornices possessing classical simplicity and decorated with the leaves and bud of the water lily. The decoration of walls on either side of the doorways, consisting of panels depicting heavenly dancers, either singly or in groups. And the framework of the chief door under the peristyle, which is composed of two lintels and a tympanum reveal decoration recalling the finest work of the renaissance. The pediments taper above the doorways and the lesser pediments of the outer verandah, are marvelously worked out. While again many pediments are seen topped with pointed domes.

Other features of Khmer decoration and ornamentation are: sacred snakes as balustrades, carved lions on the stairs, heavenly dancers and monks worked in the panels,



WAT PHRA KEO. A TEMPLE ENDOWED AND DEDICATED BY THE ROYALTY. HERE GOLD LEAF IS LAVISHLY USED. DOORS ARE ORNAMENTED WITH INTRICATE DESIGNS WORKED IN GOLD UPON A BLACK BACKGROUND, OR WITH SCENES IN THE LIFE OF BUDDHA WORKED IN MOTHER-OF-PEARL UPON A FOUNDATION OF SHINING BLACK LACQUER.



ENTRANCE TO A CRUMBLING TEMPLE IN THE GROUNDS OF WAT POH

friezes, lintels and panels decorated with chain mouldings.

Having fairly acquainted ourselves with the distinctive features of Siamese architecture that have come down through the centuries and bear the impress of the wonderful Khmer period we may now proceed to analyze the charm of this architecture which sums up so aptly the Spirit of Buddhism.

There is not a town or village in Siam that does not pride itself on the possession of sacred temples or "wats" as they are locally known. The banks of every river and canal throughout the length and breadth of the whole kingdom are teeming with them. The reason of this superabundance is cleared up when one examines

the precepts of Buddhism, and learns that "alms giving" or "making merit" is commendable in those who have erred in life and are seeking to save themselves from misery in some future existence. Pursuing the teaching of Buddha, the soul undergoes many stages of existence before it finally reaches the mysterious region of Nirvana—a cessation from all worldly emotion and consciousness, if not existence, therefore the accumulation of merit with the view of improving one's position in another state is the end of life. To increase merit one must steer clear of killing or destroying life of anything. The presence of destitute dogs in the last stages of suffering broadcast in the streets is thus not to be wondered at.



A SCULPTURED GOD ON GUARD AT THE REAR OF THE WAT PHRA KEO

The prevalent way of purchasing future happiness is to build a "wat" providing it is within one's means. The harvest of merit is represented in diverse deeds; in offering a home to priests; inviting as well the adornment of images; and frequent offerings to Buddha, and other meritorious works on the part of the people. Unfortunates in the last stages of leprosy, tuberculosis and other dreaded diseases find asylum there. The children may be taught to read and write. The richer the donor, the more elaborate the wat, and the more lasting is the evidence of the donor's wealth and devotion. The practice in such cases is to employ gold leaf lavishly in the ornamentation of the gabled ends of

the roof, the facades, doors, and windows. The decoration of the doors and windows is beautiful, often ornamented with very intricate designs worked in gold upon a black background or with scenes from the life of Buddha developed in mother-of-pearl upon a foundation of shining black lacquer. Golden Buddhas of carved teak-wood treated with black lacquer and finally covered with pure gold leaf, representing Buddha in different postures signifying periods in his career, are judiciously stationed all about the temples. These Buddhas are beautiful, slight and graceful in figure, the face beaming with sympathy and contentedness, reflective of Siamese traits. Bits of glass, crockery, enamel,

and gold leaf, are laid on the exterior walls, the front wall more often; they are arranged unevenly so as to catch and reflect the brilliant light of the sun. Thus these tiny rosettes, branches of flowers, fruit and animals are continually changing in color and form, chameleon-like, as the sun measures its journey across the azure.

Grotesque figures, some in helmets and others in styles of foreign origin, representing deities or demons, are stationed at conspicuous corners, supposedly to guard the sacred edifice. They are generally seen leaning on gigantic staffs, gazing with steady glance into the faces of all who enter

the courtyard or buildings. Stone lions are also seen, posing there as emblems of Shakyamuni, in his character as king of men and beasts.

The unit total of all these religious symbols and the marvelous display of workmanship in the elaborate ornamentation will only produce amazement and curiosity in a casual observer; but it remains for one conversant with the history of the people, their concept of Buddha, and the two great Epics of ancient India, namely Maha-Aharata and Ramayana fully to grasp the import and significance of it all—exaltation of the Spirit of Buddhism.

WAR MEMORIALS

THE AMERICAN FEDERATION OF ARTS on January 2d, issued a circular letter containing suggestions for the treatment of war memorials. That letter contained the statement that an advisory committee would be appointed, whose services and advice can be placed at the call of those throughout the United States who are considering the erection of war memorials. This committee has now been appointed and is as follows:

Hon. William H. Taft, *Honorary Chairman*, Charles Moore, *Chairman*, Robert W. de Forest, *Vice-Chairman*, Leila Mechlin, *Secretary*, Herbert Adams, New York; Thomas Allen, Boston; Pierce Anderson, Chicago; James Barnes, New York; Edwin H. Blashfield, New York; George G. Booth, Detroit, Michigan; Arnold W. Brunner, New York; Charles A. Coolidge, Boston; Andrew Wright Crawford, Philadelphia; Walter Denegre, New Orleans, La.; Charles W. Eliot, Cambridge, Mass.; John H. Finley, Albany, N. Y.; Daniel C. French, New York; Cass Gilbert, New York; Charles Grafty, Philadelphia; Morris Gray, Boston; Arthur A. Hammer-schlag, Pittsburgh; Myron T. Herrick, Cleveland, Ohio; Charles L. Hutchinson, Chicago; Francis C. Jones, New York; Otto H. Kahn, New York; George E. Kessler, St. Louis, Mo.; William M. Ladd, Portland, Ore.; Samuel Mather, Cleveland, Ohio; Charles C. Moore, San Francisco, Cal.; Charles D. Norton, New York;

Frederick L. Olmsted, Brookline, Mass.; James D. Phelan, Washington, D. C.; Elihu Root, New York; James L. Slayden, Washington, D. C.; Laredo Taft, Chicago; John R. Van Derlip, Minneapolis, Minn.; Joseph E. Widener, Philadelphia; Ansley Wilcox, Buffalo, N. Y.; Henry Bacon, New York.

The purpose of this committee is to deal with the entire subject of War Memorials in such a way as to afford assistance to officials, commissions and committees, who are earnestly endeavoring to make the memorials of the Great War express in a permanently satisfactory manner feelings of honor, sacrifice and patriotism.

The Federation is strongly of the opinion that the American artist should be called on to design and to execute any structural memorials of this war, and that in every community the memorial should be an individual, artistic creation. Too often it has happened that war monuments in the past have taken the form of stone or metal soldiers, with little or no variation in form, and utterly devoid of artistic feeling and expression—the products of the shop, not the studio.

The Federation expects members of the General Committee to confer with any organization which is about to erect a war memorial, in order to influence the decision in favor of a work having artistic merit, and to acquaint the members of such an organization with the proper methods to be taken in order to secure that

result. Pains should be taken to make organizations understand that the Committee is not interested in any particular form of memorial, or in any particular artist or group of artists, the only end in view being a memorial worthy of the community and the cause.

Members of the General Committee may be consulted on the choice among various forms of memorials, and also as to methods of selecting a designer and bringing the work to a satisfactory conclusion. Any person interested in obtaining fitting memorials may write to the Secretary of the General Committee for information touching any phase of the matter. The aim is not to dictate but to be helpful. The Federation is convinced that thoughtful attention at the beginning of the enterprise will bring results. The enterprise is a great one, the adequate commemoration of a noble cause by memorials expressing the highest attainments of American art.

In addition to the General Committee named above there will be special Regional Sub-Committees and a group of professional advisers for the aid and convenience of those in different parts of the country who wish specific and professional advice.

PRINCIPLES AND METHODS

For the guidance of its members, as well as of advisers and persons charged with the duty of erecting war memorials, the General Committee of the Federation of Arts has adopted the following principles, which are substantially the same as the ones laid down by the National Commission of Fine Arts and approved by the National Academy of Arts and Letters:

Memorials may take many forms, varying with the nature of the site, the amount of money available, the desires and needs of the community. Among many types these may be mentioned:

A FLAG STAFF WITH MEMORIAL BASE. The expense may be little or much according to the simplicity or elaborateness of the base and the extent of the architectural setting. There is one type of staff to be used in connection with buildings, and quite another suited to an isolated situation. There is variety in flags, also. The great, undulating, sumptuous silken folds of the Venetian flags on the piazza of St. Marks are

the extreme of art in flags. Something of this kind and quality we may aspire to in decorative flags.

A FOUNTAIN, which may be designed so as to afford places for inscriptions. A fountain may be simple in extreme or most elaborate. It may cost one thousand dollars or tens of thousands. Well placed, it is one of the most permanent of monuments. In European cities fountains are enduring, attractive, useful and distinguished features. Americans are just beginning to realize the possibilities of fountains as memorials.

A BRIDGE, which shall get its chief beauty from its graceful proportions and the worthiness of the material used. The bridge should be built to last a thousand years and to be a continuing delight during that period. The memorial features may be furnished either by tablets or sculpture or monuments at the bridge approaches.

A BUILDING, devoted to high purposes, educational or humanitarian, that whether large or small, costly or inexpensive, would through excellence of design be an example and inspiration to present and future generations, expressive of the refinement and culture which mark the highest order of civilization. It should, however, be understood that a building largely utilitarian can not altogether satisfy the desire for a commemorative work of art. The transept of Memorial Hall at Harvard University is an example of the triumph of memorial feeling over utility and even architecture.

TABLETS, whether for out-of-doors, or for the walls of church, city hall, lodge room or other building, offer a wide field for the designer. These tablets get value from the beauty of form and especially from the design of the lettering. The inscription should be designed even to the names of individuals, and should not be made from type kept in stock by the tabletmaker.

GATEWAYS to parks or other places afford a fitting and expressive method of commemoration. Here, too, the architect and sculptor may find full play for their fancy.

SYMBOLIC GROUPS, either in connection with architecture or isolated, depend for their interest on the universality of the ideas or sentiments depicted and the

genius of the sculptor. Success is not impossible; but talent of a high order alone can achieve it.

PORTRAIT STATUES of individuals are a favorite form of commemoration. A portrait statue which is also a work of art is not an impossibility, but it is such a rarity that committees should exhaust other possibilities before settling on this one.

MEDALS. To make a good medal is one of the most exacting things an artist can be called upon to do. Properly to execute a medal takes much time and study, even from the most skillful and experienced. It is not the work of the die-maker, or for the artist who works simply on paper, or for a combination of the two. The designing of a medal should be entrusted only to those who have a fine sense of composition, skill in draughtsmanship, and a knowledge of the subtleties of relief. Not only is the space limited, but the range of ideas and motives adapted to relief is limited. People are inclined to ask too much to be told on a medal. While a sketch on paper or a water color may be valuable as a preliminary step, an order to strike the medal should never be given until the design has been developed in relief, as even a very careful drawing may give a false idea of the relief itself.

STAINED GLASS WINDOWS offer a field commonly resorted to, and with varying success. The subject is one requiring special study and consideration, and should only be taken up with competent advice.

THE VILLAGE GREEN, which exists in almost every small town or may easily be created. Usually this common is ill-kept and without symmetry of form. It might readily be laid out for playground and park purposes, and so improved and maintained. A fountain with a seat carrying an inscription, or a tablet well designed, would form the center of memorial interest.

Other kinds of memorials (such as bell towers, band stands, memorial doorways and memorial rooms) will suggest themselves. Any form that can be made to express feelings of honor, respect, love of country, devotion to freedom and the glory of the triumph of democracy will be appropriate. If the utilitarian structure

shall be used, it is of first importance that it shall impress the beholder by beauty of design, the permanent nature of the material used and the fitness of the setting. What shall be done is less important than the manner in which it is done.

THE PROFESSIONAL ADVISER

In any case where it is decided to erect a memorial, the first step for the individual or committee having the matter in charge is to seek the advice of some one trained in the arts to act as an adviser, and to confer with him in regard to:

The location, whether out-of-doors or indoors, the site is of prime importance. Crowded thoroughfares are to be avoided. Works of art should not be obstructions to travel, either at the time of erection or prospectively. It should be borne in mind that a work of art is not noticed when placed where crowds continually pass it. People will go a distance to enjoy a masterpiece and, unless a memorial has such distinction as to command attention and admiration, it fails of its purpose.

The type of memorial is the second subject for consultation with the professional adviser. He should know how to spend the money available in the manner best suited to carry out the purpose intended.

The selection of the artist should be made with the assistance of the professional adviser. The site and type of memorial having been determined, the adviser should be able to furnish a list of the artists, whether architects, sculptors or painters, who have established reputations for executing the particular kind of work in view. One of these artists should be selected, after an examination of his completed work, and the commission should be given to him. The adviser should be retained, in order to make sure that the completed work in all particulars (including, of course, the inscriptions) conforms to the best standards. No lay committee is competent to pass judgment on these essential elements. Then, too, the adviser should superintend the landscape or other setting, to see that it is in harmony with the

design, and is calculated to enhance the memorial.

Competitions are sometimes imperative. In such cases, the professional adviser should draw up the programme and conduct the competition. Artists of high standing often enter competitions limited to selected artists of established reputation; they rarely enter unlimited competitions. In any competition the essential elements are, first, a good programme; and, secondly, competent and impartial judges.

Methods of conducting competitions have been formulated by the American Institute of Architects, the National Sculpture Society, and the National Society of Mural Painters. These methods should be followed by the adviser.

THE CHARACTER OF THE MEMORIAL

The most impressive monument is one which appeals to the imagination alone, which rests not upon its material use but upon its idealism. From such a monument flows the impulse for great and heroic action, for devotion to duty and for love of country. The Arch of Triumph in Paris, the Washington Monument and the Lincoln Memorial are examples of such monuments. They are devoid of practical utility, but they minister to a much higher use; they compel contemplation of the great men and ideals which they commem-

orate; they elevate the thoughts of all beholders; they arouse and make effective the finest impulses of humanity. They are the visible symbols of the aspirations of the race. The spirit may be the same whether the monument is large or small; a little roadside shrine or cross, a village fountain or a memorial tablet, speaks the same message as the majestic arch or shaft or temple, and both messages will be pure and fine and perhaps equally far-reaching, if the form of that message is appealing and beautiful. Display of wealth, ostentation and over-elaborateness are unbecoming and vulgar. Elegant simplicity, strength with refinement, and a grace of handling that imparts charm are the ends to be sought. These ends require, on the part of everybody connected with the enterprise—committee, adviser and artist—familiarity with the standards of art, and above all, good taste. Only by a combination of all these elements can a really satisfactory result be obtained.

DISCUSSION OF WAR MEMORIALS

At the annual meeting of the American Federation of Arts, to be held at the Metropolitan Museum of Art, New York, on Thursday, Friday and Saturday, May 15, 16, 17, Thursday will be devoted to a discussion of various phases of the subject of war memorials, with illustrations taken from past and present successes and failures in this country and other countries.

WAR AND CARICATURE

With the possible exception of the Dutchman, Louis Raemaekers, whose popularity has been due not merely to the excellence of his work, but also to the fact that that work represented the passionate espousal of the allied cause by an observer of a neutral nation, the judgment of posterity is likely to find in the caricature of the great war no really dominant figure. It is not that the struggle has not found adequate response in caricature; by battalions the cartoonists have chronicled from day to day, from week to week, its varying aspects, and given pictorial form to the emotions that it has stirred. But the art has today so many able practitioners,

there are so many mediums of expression, that the individual achievement, no matter what its force and quality is lost in the abundance of wealth, and no names of the present stand out as once stood out the names of Gillray, of Daumier and Philipon, of John Leech, John Tenniel, and Thomas Nast. The impulse to satirize the great events of contemporaneous history is probably as old as satiric verse; but only with the modern cooperation of printing and photography did caricature come into its own inheritance. Until the era of the printing press the caricaturist was as one crying in the wilderness. Today there is no wilderness; but no one voice is strong

enough to rise ringing above the clamor of a thousand other voices.

The War of the American Revolution left practically nothing in the way of caricature; the war of 1812 very little. The only work expressive of American sentiment that survives from the latter struggle is that of William Charles, a Scotchman, who was forced to leave Great Britain, and who came to the United States and wielded his pencil savagely against his renounced country. His cartoons were poor enough, imitative of James Gillray at his worst, and depending for interpretation upon the legends enclosed in huge balloon-like loops which were so long to be a distinguishing mark of caricature of American origin. English caricature directed against her former colonies is hard to find; the energies of Britain's cartoonists were employed in the grapple for life with the Corsican. At the feet of Napoleon there was surging a very sea of caricature. So long as his star was in the ascendant very little of it was of continental source. His grip was too firm, and not until the Russian retreat were the pictorial attacks made in the open. But across the Channel were Rowlandson, Cruikshank, and, above all, Gillray. Throughout the Napoleonic wars caricature and the name of James Gillray are convertible terms. Even after Gillray, overtaken and blighted by the madness whose shadow had so long threatened him, was forced to lay down his pencil, Rowlandson and Cruikshank were unable to throw off the fetters of his influence. That long series of cartoons, coarse and vindictive, aimed at "little Boney," was the culminating work of Gillray's life. To understand today the essence of Napoleonic caricature it is necessary only to turn to the print showing George III peering through an opera glass at a little Gulliver whom he holds in his hand, a print which afterwards so caught the fancy of Thackeray; or that print entitled "The Valley of the Shadow of Death," drawn from Bunyan's allegory, and depicting the French Emperor quailing from the perils which threatened him in 1808.

After Waterloo Europe was to enjoy a long period of comparative peace, in which the wounds left by the almost uninterrupted

struggle of a quarter of a century were to have time to heal. There was a decade, when Louis Philippe was the King of the French and Victoria was beginning her long reign in which the arts flourished as perhaps they had never flourished before. In that decade appeared some of the greatest novels of France and England. Dickens was at his apogée; Thackeray was stepping forward to challenge him with "Vanity Fair"; M. de Balzac had caught his stride, and was in the full swing of the "Comédie Humaine"; the thrillers of Eugene Sue were appearing to such effect that the newspaper publishing them was not sold outright, but rented by the half hour; and the elder Dumas was building for all time with "Monte Cristo," and "The Three Musketeers" and its sequels. It was also the golden age of caricature. In England *Punch* came into being; France laughed uproariously over the exploits of Macaire and Bertrand, over the Mayeux of Traviés; and not France alone, but all Europe, responded to the "Poire," the ingenious device by which Daumier and Philippon harried the Citizen King, and helped in bringing about his eventual downfall. "Is it my fault," asked Philippon in the course of a famous trial, "that his Majesty's face resembles a pear?" Equally bitter against Louis Philippe was Grandville, to be remembered, if for nothing else, for his interpretation of Sebastian's famous "Order Reigns in Warsaw," showing the field of carnage, with the Cossack, with bloody *pique*, mounting guard, smoking his pipe tranquilly, on his face the horrible expression of satisfaction over a work well done.

It was only natural that the events of our war with Mexico should have inspired a number of cartoons. Typical of these is one entitled "Uncle Sam's Taylorifications," showing a complacent Yankee coolly snipping a Mexican in two with a huge pair of shears. One blade bears the inscription "Volunteers" and the other "General Taylor." The Yankee's left arm is labelled "Eastern States," the tail of his coat "Oregon," his belt "Union," his left leg "Western States," his right leg, which he is using vigorously on the Mexican, "Southern States," and his boot "Texas." American caricature during the Crimean

War was, curiously, against England and France, and on the side of the Russians. The struggle produced one of the great cartoons of all time—Leech's "General Fevrier Turned Traitor." The Russian Emperor alluding to the hardship of the Russian winter, had boasted that whatever forces were brought against her, Russia possessed two generals on whom she could always rely, General January and General February. The Emperor himself died of pulmonary apoplexy, following an attack of pneumonia, and in a flash Leech seized the idea; *General Fevrier had turned traitor*. Two years later, representing in the life work of Tenniel what the "General Fevrier" cartoon meant in the life work of Leech, appeared "The British Lion's Vengeance on the Bengal Tiger." The subject, which summed up all the horror and thirst for revenge which stirred England when it heard of the Cawnpore massacre, was suggested to Tenniel by Shirley Brooks.

During the Civil War the one living American who might have produced work of a high order was Thomas Nast; but although Nast's pencil was dedicated to the cause of the Union from beginning to end, his work as a caricaturist did not begin until the close of the war. At that time Lincoln spoke of his emblematic pictures as being the best recruiting sergeants on the Northern side. Many of the best cartoons of the war revolve about the rivalry between General McClellan and General Grant, and throughout the conflict the tall, ungainly, loose-knit figure of Lincoln was naturally a favorite subject for the caricaturist. One cartoon, early in the war, entitled "Virginia Pausing," depicted the President as the mother rat trying to stop the stampede of the seceding brood. South Carolina heads the scamper, and Virginia, straggling in the rear, finds herself under the paw of "Uncle Abe." Miscegenation was the favorite subject of those whose pencils were enlisted in the Southern cause, and a cartoon that has been preserved humorously depicts a scene in which there is absolute equality between whites and blacks, President Lincoln receiving with great warmth and cordiality Miss Dinah Arabella Aramintha Squash,

a negress of unprepossessing appearance, who has as her escort Henry Ward Beecher. The capture and imprisonment of Jefferson Davis at the end of the war were the subject of the cartoons, "The Confederacy in Petticoats," and "Uncle Sam's Menagerie," the first showing the Confederate President trying to escape in woman's dress, and the second depicting him as a hyena in a cage, playing with a human skull. Whatever may have been the attitude of *Punch* during the struggle, there is tragic dignity in the cartoon "The Nation Mourning at Lincoln's Bier," in which Tenniel commemorated the assassination.

In the pages of London *Punch* from July, 1870, until the spring of 1871, one may follow very closely the history of the Franco-Prussian war and of the Commune. *Punch* seemed to have an early premonition of what the result of the war would be, for before any decisive battle had been fought it published a striking cartoon entitled "A Vision on the Way," representing the shade of the great Napoleon confronting the Emperor and his son on the warpath and bidding them: "Beware." After Sedan, France ceased to be typified under the form of Louis Napoleon, becoming instead an angry, blazing-eyed woman, calling upon her sons to rise and repel the invader. The harsh and excessive terms demanded by the Germans were scored by *Punch* in the cartoon "Excessive Bail." In France the tragic days of the siege and the Commune saw the relaxation of the former strict censorship of the press and a resulting veritable inundation of cartoons. Under the leadership of Daumier, the small group of artists who infused their genius into the weekly pages of *Charivari* made these tragic months one of the famous periods in the annals of French caricature. There were "Cham," André Gill, Hadel, De Bertall, De Pilopel, Faustin, Draner, and a number of others not so well known. But above all it was Daumier, who, after twenty years of the Empire, during which his pen had been politically idle, returned in his old age to the fray with all the vigor of the best days of *La Caricature*.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

215 West 57th Street, New York, N. Y.

1741 New York Ave., Washington, D. C.

OFFICERS OF

THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Chas. V. Wheeler
Assistant Treasurer	Irene Marche

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. X MARCH, 1919 No 5

AN AMERICAN EXHIBITION FOR FRANCE

By invitation of the French Government a collection of paintings and sculpture by living American artists will be exhibited in the galleries of the Luxembourg, Paris, during the coming May or June. As elsewhere announced this collection is being assembled by a group of American artists, headed by Mr. William A. Coffin, in consultation with the representatives in this country of the Government of France. This Committee has a large and difficult task to perform. Never before has the French Government issued a similar invitation to any nation. It is a matter of national concern that this exhibition be the best we can send and fully representative of the present day art of America.

In France, it has been truly said, there are those to whom art means life and before whose judgment one stands bareheaded. If we send to Paris an exhibition really representative we need have no fear of criticism, for French criticism is as a rule sincere and intelligent. Even if it is adverse, under these conditions, it will be welcome and helpful. But if by chance

the exhibition is not representative then the impression created would be false and difficult to correct.

France as a nation has always fostered art recognizing its enormous value as a national asset. She has, furthermore, been ever ready to share its benefits with those of other nations. Our own art students have been freely admitted to the French schools and granted every opportunity and privilege of study and advancement. American art today is to a great extent the product of French teaching. In the Luxembourg exhibition we shall want to show that we have not merely absorbed but digested this teaching—that we are no longer repeating our lesson by rote, but are thinking for ourselves—and perhaps adding through our own imagination and experience to the world vision of beauty in life.

There is another reason moreover why this collection sent to France at the invitation of the French Government should be representative and worthy, and that is because it may be regarded as a first step toward international alliance in a new field—not for material profit, but for the extension of ideals. From France and England and Italy we have still much to learn in art, but it may be that in the years that are to come we shall have something to contribute that will not be considered negligible. It is impossible to believe that the spirit that has taken young men in thousands from their homes, their families and occupations across a continent and across the seas to fight for an ideal with no thought of recompense other than the betterment of the world, will not find expression of an equally virile character in American art. It is perhaps too soon to look for such expression as yet, but there are evidences of its approach in some few of the war paintings made with the purpose of conveying a message directly to the people. Greatly is it to be hoped that paintings and sculpture indicative of this awakening will be included in this French exhibition.

Idealism is striving today for victory over materialism—the forces of light are battling intellectually against the forces of darkness—art is one of the weapons in the great conflict—art not for art's sake

but as the expression of ideals of beauty, extending vision, making for happiness, insuring living on a high plane—citizenship of the best order. On this basis we are told a League of Nations may be formed, guarding against future wars, insuring permanent peace. Of more concern, therefore, than it may appear at the moment is it that the first step in alliance in art—this little exhibition so shortly to be sent to France—be taken with well considered care and judgment.

THE TENTH ANNUAL CONVENTION

The Tenth Annual Convention of the American Federation of Arts will be held in New York on the 15th, 16th and 17th of May. The Convention will be opened by a reception given on the evening of the 14th in the Morgan Memorial Hall at the Metropolitan Museum of Art. The sessions will be held in the lecture hall of the Metropolitan Museum, the first beginning promptly at 10 o'clock on the morning of the 15th. One day will be given over entirely to the subject of War Memorials—a subject of the utmost importance and interest at this time; another day will be given to an After War program for the extension of the work of the American Federation of Arts, through the mediums already employed,—traveling exhibitions, circulating lectures, publications, etc., and through other means as yet untried. The big problems confronting the Federation as a national organization today—such as how best to get art into the homes of the people, how to relate art and labor and art and industry, thus making art a vital, energizing force in the lives of individuals and the upbuilding of the nation—are the problems confronting each and all of its chapters. The papers presented will be as far as possible by experts—men and women of special experience—brief, and invariably followed by open discussion.

Arrangements are being made to have luncheon served each day in the very attractive cafe at the Museum, and entertainments of an unusual character will be provided for late afternoons and evenings. The Metropolitan Museum collections will all be open to the delegates, which in itself is a great privilege. Further and fuller notice will be issued later.

NOTES

AMERICAN ARTISTS PARIS EXHIBITION

By invitation of the French Government an exhibition of paintings and sculpture by American artists will be held in Paris the coming Spring, probably in May and June, the height of the Paris "season," in the Galleries of the Museum of the Luxembourg. The project was under consideration before the end of the war and has developed definitely since October last, when M. Alfred Cortot, officially representing the Minister of Public Instruction, M. Faferre, arrived in the United States with the Paris Conservatory Orchestra. Mr. Cortot occupies at present the position of Secretary for the Fine Arts in the Ministry, a place long held by M. Dalimier, whose name is familiar to all American artists in touch in recent years with the art world of Paris. Correspondence prior to Mr. Cortot's arrival was carried on with the Ministry and with the French High Commission to the United States by Mr. Ernest T. Rosen, an American artist who lived in Paris up until two or three years ago when he established himself in this city.

Mr. Cortot, acting on behalf of the French Government, in an interview, in October, invited Mr. William A. Coffin, the well-known New York artist, to form a Committee of which Mr. Coffin should be president, and Mr. Rosen, general secretary, to select the works to be included in the Exhibition and to take general charge of the undertaking. The honor having been accepted, a Committee of fifteen painters and sculptors has been formed, its officers chosen and its organization effected. Several meetings of the Committee have been held, the first one shortly before Christmas.

The Committee is as follows: William A. Coffin, President; Herbert Adams, Vice-President; Francis C. Jones, 2d Vice-President and Committee Treasurer; Ernest T. Rosen, General Secretary; Chauncey F. Ryder and Jonas Lie, Committee Secretaries.

(The above six names constitute the Executive Board.)

George Bellows, Edwin H. Blashfield, Arthur Crisp, Daniel Chester French, Robert Henri, Max Weber, J. Alden Weir, Irving R. Wiles, Mahonri Young. (Total 15.)

(Messrs. Adams, French and Young are the sculptor members of the Committee, the other twelve members are painters.)

The Committee will have a number of honorary members, not voting in the selection of the exhibitors. The honorary members will probably be headed by M. Edouard de Billy, Deputy High Commissioner of France and head of the Mission in the absence of M. André Tardieu, and will include Henri Caro-Delvaillè, the French artist, residing in New York; Ernest Guy, of the French High Commission; Robert W. de Forest, President of the Metropolitan Museum of Art; Theodore Hetzler, President of the Fifth Avenue Bank, who is the General Treasurer of the Committee; Denys Amiel, Editor of *The New France*, Henri Casadesus, President of the Société des Instruments Anciens, and two or three other gentlemen, among them, A. Augustus Healy, President of the Brooklyn Institute of Arts and Sciences, who have been invited but whose replies have not yet been received.

It was at first thought that the Exhibition would be held in some other place in Paris than the Luxembourg, such as the Orangerie in the Tuilleries Garden, or possibly the Petit Palais, but the Luxembourg was finally designated by the Government, thus bestowing an honor on the United States that has never been accorded to any other foreign nation. The Exhibition will include about 100 paintings and about 20 figurines, or small bronzes, busts, reliefs and other pieces whether in bronze or in marble. There will be no large sculpture works on account of transportation questions and space for placing them. It is probable that a small number of works in black and white, such as drawings, etchings and lithographs, will be added to the collection.

The Committee will have three or four corresponding members, professional artists of high standing, in other cities such as Boston, Philadelphia and Chicago and representation in the Exhibition will be solely by invitation. It is felt that the

Committee is broadly representative of all phases of present day art in the United States. The collection will include works of living artists only, the Committee having so voted in accordance with the exigencies of the situation and in harmony with the plans of the Paris authorities, for if works of artists deceased were considered it would require for such a retrospective addition, fine as it might certainly be made, about as much space as is accorded to the living artists, and the purpose of the exhibition is to place before the European world of art and the people of France and other countries a representative, carefully selected collection of American art of the present day. A return exhibition of French art for next winter is contemplated which will be shown not only in New York but in many of the principal cities of the United States.

FORAIN AND STEINLEN

The introductory note to the First American Exhibition of the drawings and lithographs by Forain and Steinlen, held at the Arden Gallery in New York from January 14th to 28th, was written by Mr. A. E. Gallatin, whose "Portraits of Whistler" is the subject of an article in this issue of *THE AMERICAN MAGAZINE OF ART*. The drawings of Forain and Steinlen Mr. Gallatin considers as typically Parisian as the drawings of Rowlandson are essentially English and the pictures of Goya reek of the soil of Spain. Each man has a different field. In search of his pictorial material Forain has turned to the halls of justice, to the Opera, and the restaurants of the inner boulevards. Steinlen has found his suggestion in that part of the Butte which has inherited the traditions of the Latin Quarter of Murger, in the toilers and vagabonds of Belleville and La Villette. Taken together, their drawings preserve for posterity an excellent pictorial record of existing Parisian manners and customs.

Both are admirable draughtsmen. Forain's line was closely and intelligently studied by the American Glackens, before he fell under the influence of Renoir, with the result that Glackens is one of the very greatest draughtsmen that this country has produced. The pencil of Steinlen, who has been called "the Millet of the streets,"



AT THE CAFE

DRAWN BY FORAIN

is nearly as active as was that of Honoré Daumier. A Swiss by birth he emigrated in early manhood to Paris. His drawings for *Gil Blas* and his illustrations for the books of Francois Coppée, Guy de Maupassant, Anatole France, Aristide Bruant, and his chansons, entitled "*Dans la Route*" are numbered by thousands.

ART IN THE PUBLIC SCHOOLS

The question arises, however, How far do all these good influences really affect American workmen?

Sometimes much of their particular creation seems only the result of rather painful experimentation and wasteful rule of thumb. And yet art, we believe, ought spontaneously to enter into everything we make, from a tea-kettle to the plan of a city.

In the ultimate analysis, we will have to look to our public schools, we believe, and not to our technical schools, for the real grounding of an American appreciation of art in all its ramifications. If the child can be taught that the laws governing all art products—from the decorations on a churn to a painting by Sargent—are the same, that will be making a real start. To this we must look to our museums to maintain schools and classes not only for decorators and designers but for *children*—especially searching out those children who are eager to know something about design.

Some of our museums, indeed, are already making such efforts, but their result is as yet meager because they lack the necessary funds. The Toledo Museum of Art, for instance, is just able to handle some three hundred children who really hunger for instruction in art; with a little more money it could teach three thousand, and this it hopes soon to do. It should, however, be instructing thirty thousand.

Sometime, we like to think, all the children of all our communities will have a chance at this kind of education. But at present the American child grows up instructed to say of any act or thing, "It is good," or "It is bad," not also to say, "It is beautiful," or "It is ugly." The child is ignorant of the laws of design and color. It is also ignorant as to their application to our fabrications.

If we had more and better art education in our public and private schools; if we had more schools of art fostered by city and State governments; above all, if, like France, we had a Secretary for such education in the Cabinet, there might come, we think, a conviction on the part of all our people that art is really "worth while."

But, as has been hinted, if the pure love of beauty does not move us towards such educational reform, then let a merely material motive move us. If we are, as we think, to supply the markets of the world with our products, we must more

spontaneously improve their appearance—otherwise the rest of the world will have none of us.

ART IN
NEWPORT The Art Association of Newport is six and a half years old and is doing active, serviceable work under the presidency of Harrison S. Morris and with Mrs. Maud Howe Elliott as secretary.

During the war it not only continued its activities but Newport being a great naval station this Association was able to render special aid to men in this branch of the service, opening its Association rooms to them on Sunday afternoons and establishing special classes for their benefit.

An excellent series of lectures was given for the benefit of members and others under the auspices of the Association. Among the lecturers are to be noted the names of Joseph Linden Smith of Boston and Dublin, New Hampshire, the director of pageants and the distinguished water colorist who makes a specialty of archaeological themes; Charles Theodore Caruth of Cambridge, art critic and lecturer whose subject was "Donatello"; Edward Robinson of the Metropolitan Museum, who spoke on "The Coinage of the Ancient Greek"; C. Howard Walker, architect of Boston, who lectured on "Renaissance Architecture"; Thomas Whitney Surette of Concord, Mass., who spoke on "Music in its Relation to the Other Arts," Ralph Adams Cram, the architect of Boston, who took as his subject, "Rheims Cathedral: Past, Present and Future."

Several exhibitions were held among which may be noted a Memorial Exhibition of paintings by the late Howard Gardner Cushing; an exhibition composed of the works of three sculptors and three painters, namely Jo Davidson, John Gregory, James E. Fraser, Arthur B. Davies, George Bellows and William Glackens.

A BRITISH
INSTITUTE OF
INDUSTRIAL
ART According to the *Architect and Contract Reporter* of London, the London Board of Trade in conjunction with the Board of Education, and with the advice of representa-

tive members of the Royal Society of Arts, the Arts and Crafts Exhibition Society, the Art Workers Guild, the Design and Industries Association, and other bodies, have formulated a scheme for the establishment of a British Institute of Industrial Art which it is hoped will raise the standard of British design and workmanship, and will stimulate the demand for what is excellent in quality. The Institute is to be incorporated under the joint auspices of the two Departments mentioned, and it is proposed to include (a) a permanent exhibition in London of modern British works of high standard, and (b) a selling agency attached to the exhibition, (c) a purchase fund to enable the State to acquire work of outstanding merit exhibited, (d) the establishment of machinery for bringing designers and art workers in touch with manufacturers, and (e) the organization of provincial and travelling exhibitions similar to the above. An independent Selection Committee is to be formed of people of outstanding reputation in design and craftsmanship, without whose approval no work will be eligible for exhibition, and it is suggested that there will be two sections of the exhibition for articles of craftsmanship and trade products respectively.

It is worth noting that this action was taken before the armistice was declared and at a time when the end of the war still seemed remote.

At the Providence Art Club, Sydney Richmond Burleigh is holding an exhibition consisting of sixty-seven examples of his recent work. Water colors predominate, but several excellent canvases done in the Raffaelli colors are shown. A number of water colors deal with the sand dunes and of these, "Sand, Pines and Glittering Sea" is the most important. Another series of New England mountain scenery includes views of "Monadnock" and "Passaconaway." At another gallery, Walter Francis Brown is showing thirty Venetian canvases. "Venice Fog," though less colorful than its fellows, is full of a moist atmosphere with the boats in the foreground used as a foil. Several of the views are near the American Consulate.



THE ARC DE TRIOMPHE IN PARIS



THE BATTLE MONUMENT IN LEIPZIG

THE RIGHT AND THE WRONG KIND OF WAR MEMORIAL

At the Rhode Island School of Design, an example of forest interior painting by Marcus Waterman is shown. This is a gift of Mrs. Isaac Fenno Gendrot who also gave two works by Thomas Robinson. An example of Robert Feke is also shown. Feke was one of the best of the colonial portrait painters, but singularly enough was little known. He died in 1750. The example owned by the Rhode Island School of Design is a bequest of Miss Durfee.

SUGGESTION IN THE CONCRETE

Mr. Cass Gilbert, speaking on the subject of projected War Memorials at a dinner of the directors of the American Federation of Arts at the University Club of New York on January 30th, pointed out not only our own artistic sins of commission resulting from the Civil War, but alluded also to a concrete warning of Teutonic origin, referring of course to the Battle Monument at Leipzig, erected a year or two before the outbreak of the late war. Perhaps there are not in the world two monuments that stand out in greater con-

trast, and better convey the lesson of which we Americans are so much in need for guidance at the present time, than the Arc de Triomphe in the Place de l'Etoile in Paris, commemorating a hundred victories, and the Leipzig monument, which, to quote a distinguished American architect who traveled many miles to see it, "suggested nothing but a barn door." It is enough to present reproductions of the two edifices side by side. That effectually tells the story.

ITEMS

The Cleveland Museum of Art is the recipient of an important gift to the print department in the establishment of the Frederick Keppel Memorial comprising forty-seven prints from Frederick Keppel & Co., Inc., with an additional group of four prints presented by Mr. Ralph King of Cleveland for the same purpose. The prints were selected with great care by the donors and the collection is indicative of Mr. Keppel's love of etching and lithography, the items chosen being in almost every instance the work of men in

whom Mr. Keppel took a keen and personal interest. The list at present embraces the following artists: Appian, Bracquemond, Buhot, Corot, Haden, Jacque, Lalanne, Legros, Meryon, Millet, Palmer, Pennell, Rajon, Whistler and Zorn.

Mr. Thomas Whitney Surette returns to Cleveland on March 1st for the regular period of ten days which he gives each month to the direction of the musical activities of The Cleveland Museum of Art. These activities include lectures on music, informal periods of audience singing, daily periods of singing for the public school classes working in the Museum, and singing periods for children on Saturday afternoons.

On the evening of March 5th Mr. Surette will talk on the first movement of the César Franck Quintet, which will be illustrated by the local Fortnightly String Quartet assisted by Miss Betsy Wyer. This will be supplemented on April 2d by discussion and illustration of the second and third movements of the Quintet.

The British Government War Exhibition of paintings and drawings, of which Mr. Duncan Phillips writes in this issue, has practically been booked for a period of eighteen months. First shown in this country at the Corcoran Gallery in Washington from January 14th to February 2d, it was then taken to the Anderson Galleries in New York for the rest of February. Future dates call for the appearance of the exhibition in Pittsburgh, the Carnegie Institute; Philadelphia, Pennsylvania Academy of the Fine Arts; Detroit, Chicago, Cleveland, Buffalo, Boston, St. Louis, Worcester, Toledo, Minneapolis, Cincinnati, and San Francisco.

The Camera Club of Chicago is arranging an International Exhibition of artistic photographs chiefly by amateurs. The Camera Club has its own club rooms, weekly demonstrations and exhibits by members (amateurs) and monthly exhibitions of important work which are open to the public. It has exercised an influence in amateur photography standards.

Bulletin

- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS. Twenty-eighth Annual Exhibition. Fine Arts Galleries, New York.....Feb. 16—Mar. 3, 1919
- BALTIMORE WATER COLOR CLUB. Twenty-third Annual Exhibition, Peabody Institute Galleries, Baltimore.....Mar. 10—Mar. 31, 1919
Exhibits received March 3, 1919.
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—April 27, 1919
Exhibits received March 5 and 6, 1919.
- NEW HAVEN PAINT AND CLAY CLUB. Nineteenth Exhibition. Yale School of the Fine Arts, New Haven, Conn.....April 1—April 20, 1919
Exhibits received March 21, 1919

CONVENTIONS

- THE AMERICAN FEDERATION OF ARTS. Tenth Annual, New York.....May 15, 16 and 17, 1919